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TAKE IT OR LEAVE IT

A letter from Ralph Sizer, of Providence, R.I. contains the following comment: "Not enough is being done for the intermediate dancer",

That is so right! Perhaps there lies the answer to the 'drop out' dilemma that has been bothering the square dance world for the past few years. Callers seem to be paying too much attention to the 'hotshot' dancers and not enough to beginners and little or no attention to the big mass of square dancers.

They are the people who have dutifully taken their 30 - 40 lessons and have been presented with a diploma that states that now they belong to the world-wide fraternity and brotherhood of square dancing. They are the people who like to dance once or twice a month. They try to do just that and in no time at all find themselves lousing up the sets and having to face up the fact that they can't keep up - so they stay home and watch television, or take up another hobby.

Something could be done for these intermediate dancers - if anybody wanted to do something badly enough. Something simple like devoting one club meeting a month to their kind of dances. I am afraid that that is too simple a solution. Traveling callers will continue to harrass the dancers with "here's something new". We will keep right on with the way we've been going and wonder "what happened to all the people who used to square dance.

Sincerely

Ralph

IRISH DANCING

by HUGH THURSTON

Introduction

Most readers will have been to a dance festival, or perhaps even to an Irish dance competition, and will have seen the famous Irish solo-step dancing - fast, intricate and brilliant, consisting mostly of taps - though danced in ordinary leather-soled shoes (Irish dancers do not normally wear tap-bears; and in competition they are forbidden.) Many readers too, will have been to an Irish party and will have seen some ceilidhe dances; that is to say, such dances as the "Walls of Limerick" or "Waves of Tory". ("ceilidhe" is Irish for "party"). Solos and ceilidhe dances are two of the three main types of Irish dance, and indeed the two commonest of the three; but the third type is in fact the most fundementally and characteristically Irish. This third type has several names, but the best is "rinnce fighte". Rinnce fighte were once much more common than they are now; they seem to have flourished most strongly in the late nineteenth century and up to about the Great War.

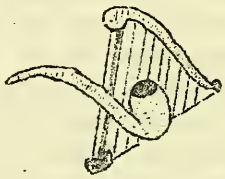
The main part of this article will consist of five sections: one describing each of these three types of dance, one on Irish rhythms and one on Itish steps. We shall take the rhythms first because it is impossible to describe the dances adequately without using words like "reel" and "jig", and these are essentially rhythmic terms.

Although Ireland is divided politically into Eire and Northern Ireland, this division is not a cultural one, and the dances and music of Ireland are remarkable homogeneous. There may be a few dances that are purely local, but there are none that can be described as "widespread in Eire but not in Northern Ireland", or vice versa. Dance-style is the same, too, throughout the island. There are differences in two of the steps for the rinnci fighte, which we will explain later, but they are only slight. It is popularly believed in Eire that these differences are due to Scottish influence in Northern Ireland, but there is no actual evidence for this, and in fact the Eire versions of the steps are more like Scottish steps than the Northern ones are. Nowadays, possibly because dancing schools in Eire tend to follow the Gaelic Folklore Commission and those in Northern Ireland follow the Northern Ireland Physical Education Association, the dividing line between the versions of the steps is precisely the political frontier.

Most names of dances and technical terms in Irish dancing are in the English, not the Irish, language. The Folklore Commission's booklet does, it is true, give an Irish name to every dance, (just as every street name in Dublin has its Irish version) but most of them are rather obvious literal translations of the English. One exception, however, is "rinncí fighte", which is not a literal translation of the English: it means "woven dances" whereas the usual English name for these dances is "round dances" - not a particularly

good name because (a) they are no rounder than, say, "rince mor", and (b) they have no connection with the dances called "round dances" in Scotland, England, or America. "Rinncí fighte" is a reasonably descriptive name: in many of the figures the dancers' tracks do interweave with one another.

One thing to avoid is the use of the Irish term "rince fada" (which literally means "long dance") for a longways dance, i.e. a dance like "Waves of Tory", in column formation. This type of dance is a development of the English country dance (and therefore a cousin of the contra). There was a long time ago an Irish dance called Rince fada. It had nothing to do with the country dance and seems to have been a kind of processional. It may even have had something to do with the Helston Furry dance (sometimes called Faddy dance). A number of references can be found to it in the sixteenth and seventeenth centuries, but no detailed description.



RHYTHMS

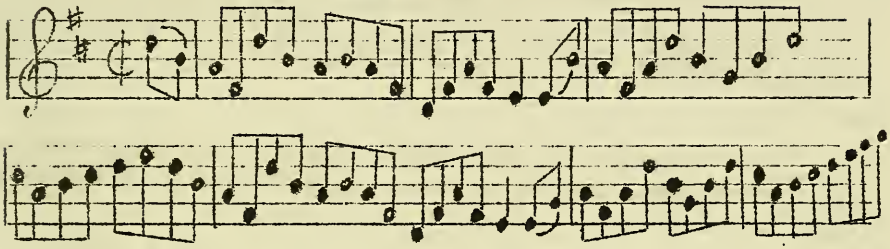
There are four Irish dance rhythms, each quite definite: the reel, the jig, the slip-jig, and the hornpipe. The slip-jig is sometimes called "hop-jig". There are an enormous number of fine tunes in each of the first three of these rhythms - anyone who owns three or four Irish LPs will have noticed how little duplication there is between them; and anyone who has seen one of the big Irish dance collections (such as Roche's, O'Neill's or Petrie's) will see not only how very many tunes there are, but also their proportions: jigs is commonest, then reels, then hornpipes, with slip-jigs relatively uncommon.

The reel is fast, smooth-flowing, and evenly accen-

ted: wekk-known ones are:-

Bonny Kate
Fairy Reel
Ships are Sailing Flogging Reel
The Teetotaller's Reel

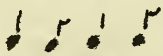
8 measures of "Bonny Kate"



the rhythm and phrasing are pure duple, and the tunes are best written in 4/4 meter. The rhythm is then an eighth-note rhythm, and in fact many passages of a typical reel consist purely of eighth-notes, thus:

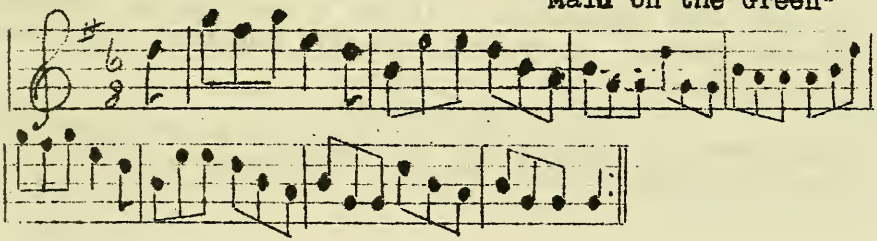
The jig is equally fast, more lively, not so smooth. This is because of its compound rhythm (triple duple rhythm). Jigs are best written in 6/8 meter, and many measures of a typical jig consists purely of eighth-notes thus:

This distinguishes the jig from most other compound-rhythm tunes of the same tempo, e.g. 6/8 square dance tunes, in which the usual measure is -

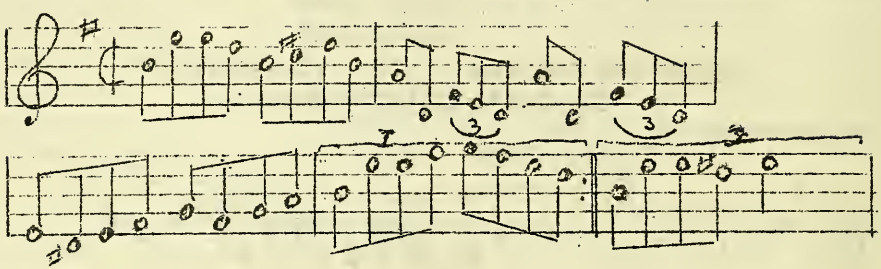


Well-known jigs include "The Irish Washerwoman", "Maid On the Green", "Saddle the Pony", "Roty O'More" and "The Connaughtman's Ramble".

First 8 measures of "Maid on the Green"

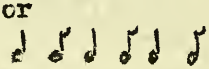


First strain of "Ships are Sailing"

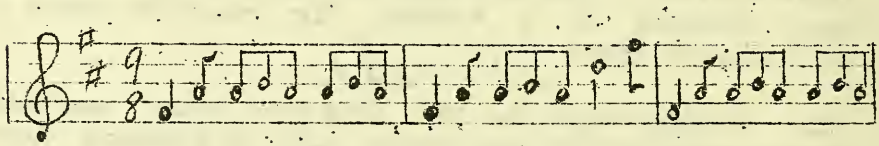


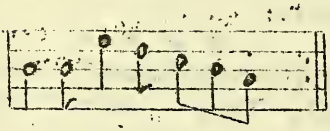
The slip-jig is in triple/triple rhythm, and is usually written in 9/8 meter. The rhythm of a typical measure would be

or



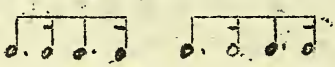
or some combination of these. Typical examples are "Barney Brallighan" and "Drops of Brandy". The tempo is about 40 measures per minute. (Arithmetically, this looks slower than the 60 measures per minute of the jig, but in fact both dances are note-for-note about the same tempo. The 9/8 measures of the slip-jig contain more notes than the 6/8 measures of the jig - that is why there are fewer measures per minute).





First strain of "Barney Brallighan"

Finally, a hornpipe is much slower than the rhythms we have just described. It has a pure duple, strongly dotted rhythm. A typical hornpipe measure would have the rhythm



Well-known hornpipes include "The Derry Hornpipe", "The Boys of Blueshill" and "The Man from Newry".

These are the classical Irish rhythms and are the only ones used for solo step-dances and for rinnci fighte. However, for less formal dances, such as ceilidhe dances, other tunes may be used. We have said that reels are in duple rhythms and played at a certain tempo. But many other tunes are in pure duple rhythm and phrasing: for example, polkas, marches, hornpipes, and many quadrille tunes, country dance tunes and songs. When one of these tunes is played at reel tempo and used for dancing then the tune is called a "single reel" Similarly, when a 6/8 tune which is not a jig is played at jig tempo and used for dancing, then it is called- "single jig". When there is any danger of confusion, true reels are called "double reels" and true jigs are called "double jigs".

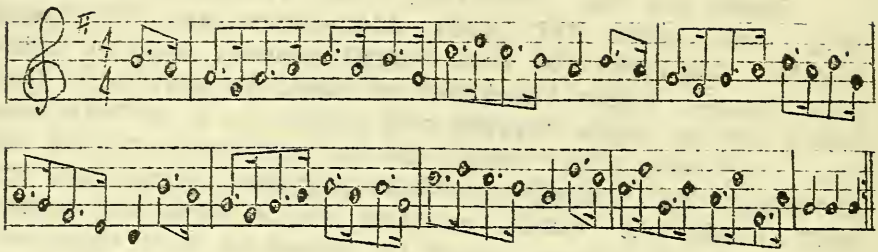
Favorite tunes often called single reels include: "Rakes of Mallow", "Kerry Polka", "Spanish Ladies". Favorite single jigs include "Smash the Windows" and "Sweets of May".

SOLO DANCES

There are two quite distinct kinds of Irish step dance, and the differences between them are greater than might appear ar first sight.

One mind of solo is the set-dance. A set-dance consists of a fixed sequence of foot movements to a fixed tune; and the dance is usually named after the tune. Set-dances are remarkable stable: you can find two Irish dancers who have learnt, say, "St. Patrick's Day" at two widely differing dates and in two widely separated parts of Ireland, and who will dance it in almost identical fashion. Set-dances are always performed in hard-soled shoes, with typical Irish tapping movements.

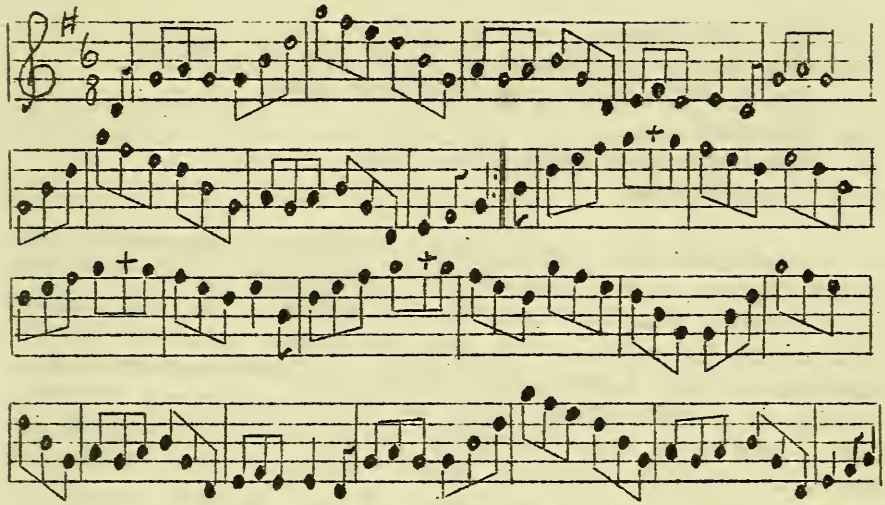
First strain of "Parisot's Hornpipe"



Tunes for set-dances are all hornpipes or jigs, and the jigs are played a little more slowly than is usual. There is a very characteristic peculiarity about the phrasing of set-dance tunes. Most Irish dance tunes as it happens, divide very naturally into four equal parts: to be precise, a typical dance tune will consist of an eight-measure phrase; that phrase repeated; a second eight-measure phrase; and the second phrase repeated. The structure is, in fact, AABB. (This is a very natural and common structure for dance tunes. All Scottish reels and jigs, and all New England contra dance tunes have it. Even such exotic tunes as Croatian, Greek, and Ukrainian ones have it surprisingly often). However, some tunes have a slightly different division: the structure is AABB, but A and B are not equal - A has eight measures, but B has something different. In St. Patrick's Day, for example, phrase B comprises fourteen measures. The uneven phrasing has the same piquant effect on a listener sensitive to phrase-rhythm that syncopation has on a listener sensitive to beat rhythm. These tunes can <u>only</u> be used for set-dances - they do not fit the other kinds of dance. And although in a few set-dances, phrase B may happen to be eight-measures long, set-dances are at their most typical when B is some other length.

The steps follow the same pattern. For example, St. Patrick's Day" starts with an eight-measure step called "step 1" (music A); then comes a fourteen-measure step called "set 1", (music B) which is repeated on the other foot (music B again); then comes step 2 and set 2 arranged similarly, and so on.

"St. Patrick's Day"



Favorite set-dances, apart from "St. Patrick's Day" are "Job of Journeywork" "Jockey to the Fair", "Madame Bonaparte", "Garden of Daisies" and "King of the Fairies".

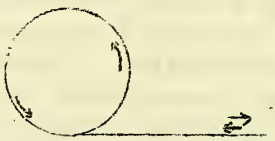
The other kind of solo dance has no traditional name: I shall refer to it as the "regular stepdance". The individual dances of this kind have no names either, and are named after their rhythms. The dances have no fixed tunes - they can be accompanied by any tune of the correct rhythm - and no fixed steps: the dancer can put together any sequence of steps he likes from a wide traditional repertoire, as long as they fall into the pattern described below.

Most of the regular step-dances are performed in hard-soled shoes with typical Irish taps, but the jig is sometimes, the reel usually, and the slip-jig always danced without tapping movements. They may (especially in Northern Ireland) then be danced in soft-soled shoes - usually rubber-soled shoes with canvas uppers, something like sneakers without the thick welt. (These are not specifically dancing shoes but are used also for gymnastics, cycling, tennis etc.).

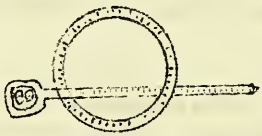
The regular solo dances are

The hornpipe
The treble jig (that is, the jig with taps)
The light double jig (without taps)
The reel
The hard-shoe reel (with taps
the slip-jig

These dances have a quite definite structure. The first figure is a "lead-round", in which the dancer travels round a complete circle clockwise. In the simple lead-round in a reel or a jig the dancer uses the promenade step (see later) but there are lead-rounds of any degree of complication which an able dancer can choose. Next (except in the hornpipe) follows a "side-step" in which the dancer, facing front, moves to his right and back. Besides being the name of this second figure of the dance, the term "side-step" is also the name of one of the basic steps of Irish dancing (see later) and the simplest side-step figure consists of nothing but dancing the side-step to the right and back. There are, however, more complicated side-step figures for any dancer who can manage them. The track of the dancer in the side-step is



Sentimentalists like to think that he is outlining a Celtic brooch



but there is no real evidence for this.

After the side-step come three figures which the dancer is free to choose at will (in a competition he is given credit if he chooses nicely varied ones); then the lead-round and side-step (or, in the case of a horn pipe, just the lead-round) are repeated, and the dance finishes with one more step, which often has a spectac-

ular ending.

(Several Scottish dances - including Seann Tribhas, the Scottish Lilt, and The First of August - start with a lead-round and side-step, though they do not repeat these figures towards the end as the Irish dances do. It is an interesting fact that in the first two the lead-round is anti-clockwise, but in The First of August, which comes from the Hebrides - the part of Scotland closest to Ireland culturally - the lead-round is in the same direction as it is in the Irish dances).

These solo-dances are sometimes danced in duets. The two dancers agree on a particular lead-round and side-step, and dance them side-by-side with hands joined. Then one dancer stands while the other dances a figure; then the first dances while the second stands, and so on.

There are also a few dances for two or three dancers with the same general structure: they have names like "Two-hand reel", "reel in couples", "three -hand jig" and so on. These are not as common as the solos and are not danced in competitions. The possibilities for figures and patterns are much richer than for solos, and some of the figures are reminiscent of those of Austrian Landlers (especially such trio landlers as Dreiertanz and Dreisteirer). One of these dances that I have seen is a three-hand single jig. The reader will recall that a single jig is a tune of the type that is naturally written in 6/8 time but is not a jig. Jig steps are not danced to it: instead, reel-steps are danced, but movements that would have the rhythm ♩ ♩ ♩ ♩ when danced to reel music must have the rhythm ♩ ♪ ♩ ♪ when accompanied by a single jig.

(There is no logical reason why there should not be a solo single jig, but I have never seen one, and if there are any they must be rare).

To be continued

SQUARE DANCE BIRD BOOK

Every square dancer is familiar with these "birds" You are lucky if you don't have three or four in your own club!

The Humming Bird - Forever humming the tune being played, even when he doesn't know the melody.

The Mocking Bird - While making fun of others' dancing louses up the dance for everybody around.

The Blue Bird - Always looks sad; why doesn't square dancing cheer him/her up?

The Robin (the cradle) type - He dances only with the very young chicks.

The Sparrow-ld maid - Always seems to be left over with no man to dance with.

The Wobbler - Needs a bit of smoothing to improve those unsteady feet.

The Shy-lurk - You see him off in a far corner just observing.

The Card-n-hal - A real joker, complete with off-color stories which leaves his corner's face red.

The Jay-walker - Never heard of the line of direction.

The Road-runner - Moves like an athlete on the track out to break the 4-minute mile.

The Killed-ear - The obviously tone-deaf bird who never hears the beat.

The Buzz-hard - Doesn't know many other steps, but sure makes up for it on the swings.

The Hawk - A carnivorous bird, always watching other people's affairs.

The Bird-o-pair-o-dice - It's a real gamble to dance with this one!

The Stool-pigeon - Every group has one; tells all the others when your birthday is, and how old you are!

The Chicken - Obviously scared stiff of getting out on the dance floor.

The Rooster - The kind you see just roosting on the sidelines.

The Common Tern - Never learned the reverse waltz.

(from the HOOLEYANN WHIRL)

8th ANNUAL

SPRING WEEKEND OF

FOLK & SQUARE DANCING
at The Inn at East Hill Farm, Troy, N.J. May 3, 4 &5

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DICK CRUM * BALKAN DANCES
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Write: Ralph Page, 117 Washington St. Keene, N.H.

WHY CONTRAS?

by RALPH PAGE

Contra dances are said to appeal to a certain type of person, and that may be true. If you like relaxed dancing than the chances are good that you will become a devotee of contras from your first introduction to them. By relaxed I do NOT mean plodding! I mean a tempo of about 120 to 128 beats per minute, depending on the skill of the dancers and the dance itself. It would be sheer nonsense to try to dance "Money Musk" for instance, at a tempo exceeding 128 beats per minute. It would be idiocy to attempt the whirling fun of "Haymakers' Jig" at a tempo of 120 beats per minute, especially if it was being called by a master of ad lib calling!

Thousands of people believe that contra dances are the finest form of American folk dancing; thousands of people believe that they are no such thing. This is par for the course. An even greater number of dancers have never tried them. An equal number have never heard of them, more's the pity.

Your introduction to them should be to dance one of the easier ones; a dance perhaps like "Dud's Reel" (which is almost foolproof; you can make a mistake, but you have to work at it!), or Haymakers' Jig", or almost any one of the newer contras that has no actual "cast off" figure in it. There is one there, but you are not aware of it.

There are several reasons why contra dances are not more popular throughout the square dance world than they are. If your club has never danced them it is because your caller does not know how to call them. It is as simple as that. They are not difficult to call or to teach, but the caller or teacher must have at least a rudimentary knowledge of music and be able to count up to eight.

They were brought to this country by our first settlers and in the beginning of our country every one of the thirteen colonies knew and danced them. This is not idle chit-chat; it can be proven by old dance manuscripts preserved in local and state historical societies.

In the beginning it is wise to play down the historical background of the contra dance. Your average club member couldn't care less about that angle. He doesn't give two hoots in a rain barrel for the fact that they pre-date squares by some hundreds of years. In fact if the teacher raves on at some length about such things as their being "an important part of our dance heritage" it is almost certain to antagonize the group and get them into the mood of not wanting to dance this "heritage" dance. Simply say to them that "here is another type of dance" and start right in to teach it. After they have been dancing them for some weeks, or even months, you can bring out the historical bit - for a few of the most interested ones. Introduce that part of them over a snack at the end of the club's evening program. And please do not be so naive as to think that every last one who hears you will want to hear more. It is enough that they like to dance contras. Don't discourage them by going off on too scholarly a tangent.

On the dancers' part it is necessary that they "un learn" a few square dance figures. For instance, it is better that all "right and left" figures in contra dances be done without taking hands with the opposite person. The reason is this: say you have a dozen or more couples in your set, then when everybody is doing a "right and left through", out of the corner of each dancer's eye he is going to see all those hands being offered across the set. To say that he might become bewildered and confused is stating it mildly. Also it is better if you refrain from twirling the ladies at the slightest provocation - or without any! Perhaps this "unlearning" bit is the biggest barrier to contra dances in the modern square dance world.

I have danced contra dances all my life and have taught them for forty years. For what it is worth here is exactly how I teach a group of beginners their very first contra. It is "Dud's Reel". Have the class arrange themselves into two lines; one line of men, one line of women, all standing opposite to their partners. Have couple one, the couple standing at the head of the line and the couple who are nearest the teacher, change places with each other; then couple three change places couple five, couple seven, and so on. Tell them that the couple who have just changed places, are called the number one couples, and that the other couples who did not change places, are called the number two couples. The number ones will be involved with working their way down to the other end of the line - the foot of the set. The number twos will be involved with working their way

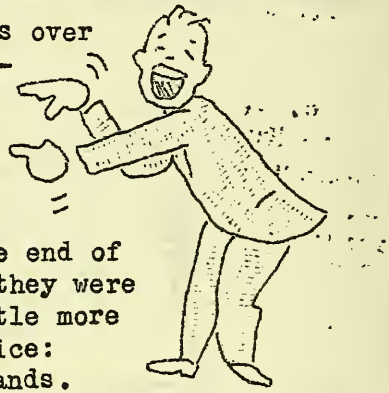
up to the head of the line, and all that is accomplished in the following manner.

Have all the number one couples face down the hall and all of the other couples face up the hall. "Everybody balance and swing the one in front of you. All the gentlemen leave the girl you swing on your own right and all face the middle of the set. All join hands up and down your respective lines and all go forward and back". They should go forward four steps and back four steps, but don't worry about it and don't say anything to them about it. You're selling the idea that contras are fun to dance; not selling the idea that you are endowed with superior knowledge!

"Now the opposite ladies chain. Men, turn them around and chain them back again. All join hands and go forward and back exactly as you did before. Now circle four with your opposite couple. Go once around. Then circle four the other way back. You have done the dance once through. All of the number one couples face down; all the number two couples face up. There is someone new standing in front of you. That is the way it should be. Don't panic. You're going to dance with everybody in the set - if the music goes long enough".

There will now be a couple at the head of the set and a couple at the foot of the set who have no one to

dance with. That is par for the course. Explain that these two couples are temporarily known as "neutral" couples. They are to remain right where they are for the next round of the dance. Walk them through the entire dance once more. Then have everybody return to their original places and say something like "Now let's dance that much of Dud's Reel to music". And do exactly that. No more. Just twice through the dance. Stop the music. Have the "neutral" couple at the head change places with each other. Tell them that now they are going to start working their way down the line. Have the "neutral" couple at the foot of the set change places with each other. Tell them that they are now ready to start working their way up to the head of the set. Dance the group through the figures twice more. Stop the music.



Cross the "neutral" couples over and explain their change in status and working direction. Then say "Let's see how far we can go with the dance to music." Drop the needle onto the record and start calling. Personally, I would not call it to the end of the record, no matter how well they were dancing. About halfway or a little more through, say in your loudest voice: "Listen to the call. All join hands. Go forward and back. Forward again and swing your partner. Promenade her off the floor. You've done real well there is no more"!

By stopping partway through the record you supposedly will stop with them wanting more, instead of feeling glad that it has ended.

A dance group or a dance club will like the dances that its caller or leader likes. That is a law as inexorable as the ancient laws of the Medes and Persians. So this is a plea to the young callers who are just beginning their career; to the young men who will be the stars of tomorrow's square dance world. Learn to dance and to call a few contra dances. Use them in your clubs

as a part of your regular routine. You will find them a delightful contrast to mix in with an evening of square dancing.

A word about the kind of music you should use when calling contras. I doubt if many of you have suitable tunes in your record collection. Tunes that are ideal for square, either singing or hash type do not seem to fit a contra dance properly. Irish, Scottish, American, French-Canadian airs are the best suited for them. The best ones have been recorded by two record companies - Folk Dancer and Folkcraft. Get their lists and order directly from them.

The easiest thing in the world is to sit back and criticize, especially when it comes to telling people what not to do. But please, please don't pile detail on top of detail. Get them moving to music. They are not going to remember much of what you tell them not to do anyway, so save yourself from frustration and feed them the details and the "not-to-do" things a few at a time. I start teaching contras midway through the very first lesson. It is much easier to teach them at that point than to wait until the last week and then show them al most as an afterthought.

Perhaps the next generation of square dancers will be familiar with such wonderful contras as "Money Musk, Rory O'More, Friffith's Fancy, The Bonny Lass of Aberdeen, Figure Eight, Ashley's Pride, Elegance and Simplicity" or "The Witches' Brew, Sacketts Harbor, British Sorrow, Malden Reel" and "Spanking Jack".

Glise a Sherbrooke Wright's Quickstep	Folk Dancer MH 173
Cincinnati Hornpipe	Folkcraft 1186
Blackberry Quadrille Soldier's Joy	Victor EPA 413
Ste. Anne's Reel Reel de Ti-Jean	Folk Dancer MH 505
Indian Reel Maple Leaf Jig	Folk Dancer MH 508
Winster Galop	Folkcraft 1141x45
Miller's Reel	Folkcraft 1261
Reilly's Own	Folk Dancer MH 172
St. Lawrence Jig Bob's Double Clog	Folk Dancer MH 507
Jig	Folkcraft 1085
Fisher's Hornpipe Come Up the Backstairs	Folk Dancer MH 1071

Lady In the Boat	Folkcraft 1139x45
Piper's Lass Shake Up the Coke	Folk Dancer MH 5008
Peter Street	Folkcraft 1154x45
White Cockade	World of Fun
Reel de Montreal	Folk Dancer MH 5006
Jersey Jig Rochester Reel	Decca
Garfield's Hornpipe	Folk Dancer MH 165
Major Mackey's Jig My Love Is But A Lassie	Folkcraft 1456x45
White Water Jig	Folkcraft 1437x45
Falling Off A Log	Folkcraft 1455x45

SPECIAL TUNES FOR CERTAIN DANCES

Money Musk	Folk Dancer MH 1028
Hull's Victory	Folk Dancer MH 1065
Petronella	Folk Dancer MH 1067
Steamboat Quickstep - for Sacketts Harbor	MH 5011
Rory O'More	Folk Dancer MH 1027
Chorus Jig	Folk Dancer MH 1027B

OUR GULLIBLE PUBLIC

by ED MOODY

In this America of ours we have had an intermingling of peoples, and intermarriages of peoples from many parts of the globe. This has seemed to have incubated a freedom of thought, and a desire in their descendants to want to try new things and adopt those that appeal to them, as parts of their permanent lives.

Many of our inhabitants can almost be termed sucker bait for every new idea that flashes across the horizon, which they verbally advertize to all their friends, until they tire of it, then plunge into some other activity, unless the activity they are currently interested in has enough compelling attraction to make them permanent converts.

Let's look at such a situation. A few years ago a friend of mine, well versed in good square dancing and what permanently appeals to the public, was asked to sit on a panel at a distant Caller's Association, where methods of progress in the movement were to be discussed. One young caller expressed himself thusly -"My people want to progress, and I have to call the latest dances to keep them interested. Two new ones which I

have just learned appeal to them, and I intend to learn every new one that comes out and offer it to them." The two new dances he had just added to his repertoire were "Winchester Cathedral" and "Everybody Loves Somebody". He admitted to no knowledge of music or of choreography but was willing to accept any new record that came out with an idiot sheet enclosed!

This completely threw my friend on the panel who really knew a bit about dancing and music. He decided to test the ability of this blow-hard who had set himself up in his own locality as the authority on proper square dancing with his own background of at least two long years exposure to dancing and a few months calling.

My friend, after the panel discussion, took an old fiddle tune and the patterns on the idiot sheet of the two "new" dances our young hero had named, and called them to the fiddle tune in proper timing and sequence. Well, I guess you folks have guessed it - the square that our Horatio Alger hero was dancing in fell completely apart. Our young expert had not learned the steps in the order the experienced man was offering them. He had taught himself, and his dancers, complete dances by rote and habit. He had not taught his own body and muscles to react to calls extemporaneously in serted by master callers to stay within the 32-measures of the music of good dancing. He was lost, and so would his dancers have been, if they had been exposed to this master who could take figures and make them into a de-

sirable dance right off the record sleeve, even though the same figures were incorporated into the dances our hero had memorized and called for them.

Now hear this, and hear it good, as our southern callers say. This young scalawag has proclaimed himself an expert - anybody can be one fifty miles from home - and last year his ads appeared in National Magazines advising people that he was planning a trip west during the summer and would condescend to call at dances along the way for the small fee of $100,00 per night!

Now tell me truthfully. Do any of you believe that this upstart will help permatize interest in square dancing if he is fortunate enough to be engaged anywhere along his route of travel? When he reels off memorized calls that came to him neatly tucked into records which were hardly cool enough off the press to solidify? Of course you don't! He will rabble-rouse his floors and as many of those attempting to dance to his calling have not memorized, or perhaps never been exposed to the patterns he uses, will louse up the entire detail.

The only memories of him after he has left town will be of the gorgeous shirt and the silver ornaments he wore thereon. Plus the fact in most dancers minds that they were able to stay with a "hot shot" caller about 25% of the time. BUT the damage to the thinking of many of the dancers present on those nights he does work is unrepairable. The scowls and yapping of others in their sets when said sets fall apart, rankle and other activities beckon, where neighbors don't sneer.

DO YOU HAVE?

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by Ray Olson

Swing Below - $1,50
by Ed Moody - A Book On The Contra Dance

Dancing Back The Clock - $1,50
directions for 94 Old-Time English Round Dances

Let's Create Old-Tyme Square Dancing - $2,50
by Ralph Sweet - A MUST book for serious callers

New Hampshire Camp Notebook - $1,00
200 dances - square, contra, folk - songs - recipes

Country Kitchen - $1,75
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New Hampshire Camp Fare - $1,00
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WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. ALSO, any old-time music for violin or full orchestra - Dance music only, please. Send to

Ralph Page, 117 Washington St. Keene, N.H. 03431

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2 - 7144

Thus more drop outs occur. They just drift away to be enveigled into some other pastime not so demanding on mental reactions improperly developed bybasic training.

To teach even primary schools today, one must have studied and passed courses - often with college degrees - in order to present subjects to our youngsters not yet up to teen age, but anyone can announce himself as a square dance caller and teacher, without much fundemental training. He can proclaim himself an expert and hurl trash at sensible people who naturally tire of such a diet and just fade away.

NEWS

Ralph Page calls for the Worcester (Mass) Quadrille Club at their May 11 dance, 8 to 11:30 p.m.

North of Boston Callers Association hold their annual Square Dance, Tuesday, May 21, 1968, 8 to 11 p.m. at the Lynn Yacht Club, Lynn, Mass. with Jack Evans, M.C.

The Central New York Square Dance Association sponsors the 6th Annual Mohawk Valley SPRING SWING FESTIVAL, Saturday, April 27, 1968, noon to midnight, Featuring Dan Dedo, Al Brundage, Deuce Williams, Lee Kopman, Jack and Na Stapleton.

The 2nd annual National Challenge Square Dance Convention will be held June 27-29 in Columbus, Ohio. The dancing will be all hash (no singing calls, no rounds), and will feature the highest level calling in square dancing today. For information contact: Ed Foote, 457 McNight Circle, Pittsburgh, Pa. 15237.

SQUARE DANCE

IT'S YOU I LOVE

as called by Jerry Helt record MacGregor #931

Introduction & Break

Four little ladies chain straight across the ring
Chain 'em home, turn your own a left hand swing
Do si do your corner, do si do your own
Gents star right go once around the ring
Allemande left your corners, weave the ring you know
In and out around until you meet your beau
Promenade your partner, walk her right back home
Come here. Swing me. It's you I love.

Figure:

Head couples promenade half way round the square
Go to the right, right and left thru that couple there
All join hands, circle eight, watch 'em smile
Reverse now in single file
Four little ladies backtrack, go round the set
Pass 'em once, pass twice, promenade the next
Promenade this girl when you feel blue
Come here. Swing me. IT'S YOU I LOVE.

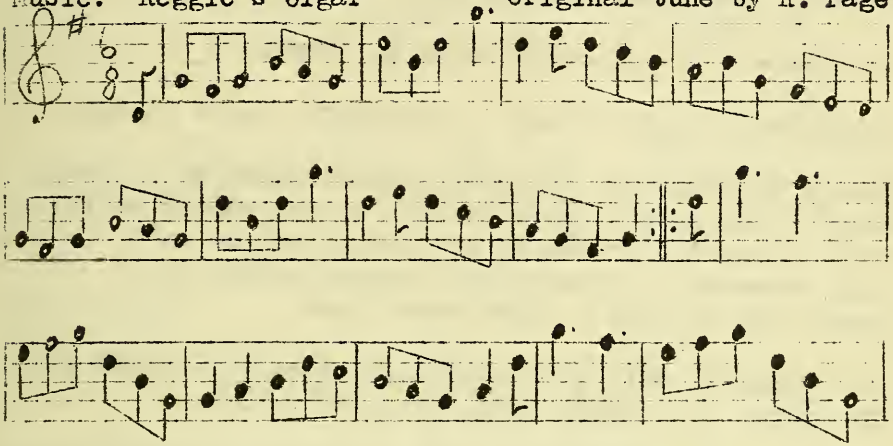
Dance sequence:

Introducture. Figure for the heads then the sides. Break, Figure for the <u>sides</u> then <u>heads</u>.

CONTRA DANCE

WAYS OF THE WORLD

Music: "Reggie's Cigar" Original tune by R. Page



The Dance

Couples 1-4-7 etc active
Do NOT cross over

Figure 8 with the two couples below (on own side)
Active couples down the center with partner
The same way back, cast off
Six hands around (once completely around)
Top two couples right and left four.

This is real old-timer. It was very popular one hundred years or so ago. Age has nothing to do with whether a dance is good or bad, so please accept this on its own merits - it's a fine dance. Just complicated enough to be interesting. Have fun!!!

FOLK DANCE

KOR DANCE - Circle Dance

Record: B&F label, # S4KM-7054 (45 rpm)

The Dance - as learned from Andor Czompo.

Formation: Single circle, no partners. Hands joined.

Part 1 - Moving to the left, step sideward on L foot; step R foot across in front of L taking weight on it. Step sideward L, close R, not taking weight on R Step sideward R, close L, not taking weight on L Repeat all of Part 1 three more times.

The timing in Part 1 is - 1 step for each 2- beats of the music. i.e. step, hold, step, hold, etc.

Part 2. Continue moving to the L. Step L, cross R with a VERY slight dip on R foot. Repeat three more times, then leap onto L foot, hop on L foot, leap onto R foot, and hold 1 count. (All leaps and hop are very slight) Repeat all of Part 2 three more times.

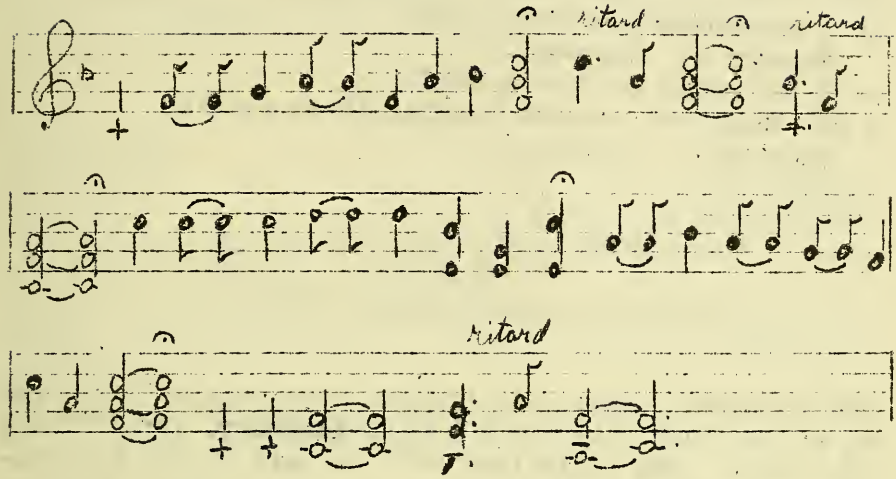
The timing in Part 2 is one step for each beat of music thus making the movement twice as fast as in Part 1.

On the record that Andor used, the dance is played thru four times. The first time, Part 2 starts when the vocal starts. Hungarian style is very erect and proud. So you have a chance to feel at least 10-feet tall when doing the dance.

The record may be obtained directly from Andor Czompo, 8 Brentwood Drive, Homer, N.Y. 13077.

FOLK SONG

TYBURN HILL



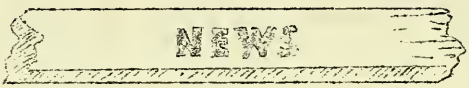
A beggar man laid himself down to sleep,
Rum-sty Om Rum-sty O
A beggar man laid himself down to sleep,
On the banks of the Mercy so wide and steep,
Rum-sty O, Rum-sty O.

Two thieves came walking by that way,
Rum-sty O, Rum-sty O
Two thieves came walking by that way,
And they came to the place where the beggar man lay,
Rum-sty O, Rum-sty O.

They stole his wallet and they stole his staff,
Rum-sty O, Rum-sty O,
They stole his wallet and they stole his staff,
And then they broke out in a great hoarse laff,
Rum-sty O, Rum-sty O.

As I was going down Newgate stairs,
Rum-sty O, Rum-sty O,
As I was going down Newgate Stairs,
I saw those two thieves saying their prayers,
Rum-sty O, Rum-sty O.

As I was going up Tyburn Hill,
Rum-sty O, Rum-sty O,
As I was going up Tyburn Hill,
I saw those two thieves hanging there still,
Rum-sty O, Rum-sty O.



The Columbus, Ohio, Folk Dancers have engaged David Henry of New York City for a Spring **Workshop**, April 27 and 28, 1968. The Activities will be held in the Agriculture Admonistration Auditorium at 2120 Fyffe Road on the Ohio State University campus.

Philadelphia, Pa. Folk Dance Center announces its annual Srping Weekend at Garett-Williamson Lodge with Dave Henry and a workshop of international dances, May 24 & 25, 1968. They are also happy to announce a workshop at their Center on April 20th with Germain & Louise Hebert of St. Jean, Quebec who will present some of the dances learned last summer in France.

The New York Branch of the Royal Scottish Country Dance Society will hold its annual Spring Weekend at Holiday Hills, Pawling, N.Y. May 17 - 19, 1968. Further information may be obtained directly from the Society at G.P.O. Box 79, New York, N.Y. 10001

SECOND ANNUAL

PEACH BLOSSOM FESTIVAL

Honoring

Mr. Lawrence A. (Duke) Miller, The Dean of Square Dance Callers in the Area, and his wife, Gene

Featuring

Dick Jones
Mo Howard
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Geo. & Millie Ireland
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Labor Day Weekend: August 30-Sep 3

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Further information and brochure from:

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xoxoxox

THE FIFTEENTH REGIMENT FIDDLE

Horace Guild of Lyndon, Vt. enlisted in Co. A, 15th Vermont Regiment. In the same regiment were Hank White, his associate, Clark, both afterwards members of the Whittemore & Clark Minstrel Co. and Knight, who was made drum major. All went from Fairlee and vicinity. On their way out Knight found and bought a fiddle, which he sold to members of Co. A, who liked fiddle music, each member taking a share. The fiddle was kept in the company, and was resorted to on all occasions when the men had an opportunity to bunch up for entertainment. Guild, Knight, White and Clark took turns carrying the fiddle on their numerous marches. Just before the battle of Gettysburg everybody was throwing away luggage in preparation for the great event, but Guild took his fiddle to the sutler, had it boxed and shipped to his brother, J.J. Guild, of St. Johnsbury, Vt. where it had been ever since. Anyone who wants to hear the "Fifteenth Regiment Fiddle", which entertained the boys so long in the army, can call on J.J. Guild, and he will rasp out a few army tunes and show the quality of the old fiddle.

(from the files of the COLD RIVER JOURNAL)
3/24/98

AN OLD TIME BALL

The COLD RIVER JOURNAL began publication in 1883 in the town of Alstead, N.H. and for some twenty-five or thirty years was a weekly periodical of major importance in southwestern New Hampshire. It's pages are a gold mine to the collector of folk lore and early American dance lore. The time will come, and it's not too far away, when a complete set of this weekly newspaper will be worth its weight in gold. With that bit of introduction let's take a look at what its correspondents had to say concerning a "grand concert and ball" held in the town of Charlestown, N.H. in February, 1900. For weeks its readers were readied for the event thusly:

1/6/00 Charlestown:- "Handsome posters are up announcing the grand ball and concert Thursday evening, Feb. 1, closing the dancing school term taught by Mr Daniel Grey with unparalelled success. Beedle's orchestra of Keene, seventeen pieces, will play, and a hot turkey supper will be served by Miss I.M. Atwood in the lower hall at 11 o'clock. Elaborate preparations are already in progress to make the ball a really elegant affair and the social event of the winter."

Charlestown was a hotbed of square and social dancing in those days and you can bet your last dollar that the townspeople found the above news item worthy of consideration. Few people had telephones then and to keep up with the news of neighboring towns one read the columns of correspondence from the various towns around. So the word began to spread. By the following week all the people for miles around knew about the coming event and had begun to talk about it. Wouldn't you, in this year of 1968 begin talking about a ball that would engage an orchestra of seventeen pieces? The idea reached high-gear the week after as we see by this item:

1/20/00 Charlestown:- "The looming grand concert and ball, management of Daniel Grey, Thursday evening, Feb. 1, promises to be the most notable event of the kind here in a decade. The several committees are already working out the details which will include an elaborate decorating of the hall. Beedle's fine orchestra of Keene will be the musical attraction for concert and ball, and a banquet of unusual novelty and preparation will be served by Miss I.M. Atwood, an experienced caterer. Various modistes in and out of town are busy with completion of numerous handsome costumes to be worn for the first time on the special occasion. Applications for accomodations have already been received, from parties in Newport, Claremont, Springfield, Bellows Falls, Keene and other places."

Other events were happining in town the week of the BIG event. If you have ever thought that life was dull and boring in the small country towns of that date then you'd better change your mind, and change it fast. Charlestown of that day had about 1200 population. The next town south, Walpole, about the same number. This was another hotbed of dancing. Alstead then numbered about 800 inhabitants. With those figures in mind let's see what else was happening in town that week:

2/3/00 Charlestown:- "The week is devoted to entertainments commencing Tuesday evening with the minstrels, Thursday evening the long anticipated Daniel Grey ball and Friday morning the Choral Union with special attraction."

But at last the big night arrived and this is what subscribers read concerning it:

2/10/00 Charlestown:- "CONCERT AND BALL. The grand concert and ball last Thursday evening under the management of Daniel Grey was one of those rarely enjoyable events where delightful anticipation is exceeded by the beauty and satisfaction of the reality. Certainly nothing so elaborate and thoroughly excellent has occurred here for years.

"The decotation of the dancing hall was in charge of Mr and Mrs Thomas Slavin, who formerly designed the fine decorations for the grand balls here by the Pargetized Can Co. The ceiling was effectively screened by central converging lines of colored lanterns; and the bare spaces were filled with heart-shaped medallions in

evergreen, intersected with large mirrors, fine oil paintings, flags and bunting.

"The music by Beedle's orchestra of Keene was the finest heard here since the old days when the best talent obtainable was secured, and demonstrated to the six hundred or more people in attendance that the high reputation of the orchestra had not been over-rated. Some notable innovations were introduced by Mr Grey in dispensing with the customary grand march and order of dances which proved highly acceptable. A rare compliment to the excellence of the music was noted in the lingering of the concert patrons during the entire program, and the good nature of the dancers in the crowded floor space, who were content to resign their favorite dances and promenade in silent enjoyment of the delicious music. Mr Charles S. Hutchins acted as prompter for the square and contra dances on the program.

"The floor was in charge of Dr. F.W. Waterman and all arrangements were carried out in the most systematic and pleasing manner. The lower hall was also prettily decorated and one of the most elaborate suppers in the history of the town was served by Miss I.M. Atwood to more than 200 patrons.

"The large attendance and interest manifested by the townspeople in this event is a valued compliment to Mr Grey in appreciation of his successful efforts in raising the standard of music and dancing in town which cannot be regarded as other than a public benefit. He

is already in receipt of requests from other places to establish classes for instruction in dancing, assisted by Mrs Grey, who is a competent musician."

Now there was a party! How many times has your own club had over six hundred people attending one of your graduation balls? I will not embarass you by asking if you have ever spent an evening dancing to a seventeen piece orchestra. To an orchestra good enough to play classical music for a concert an hour and a half before the dancing started. Yes, times have certainly changed.

We recommend to all serious students of square dancing Bert Everett's new book "TRADITIONAL CANADIAN DANCES". Send $2,00 to Canadian Folk Dance Service, 605 King St. W., Toronto 2B, Ontario, Canada, for your copy.

If you like Old-Time Fiddle Music, then you owe it to yourself to join either or both of these organizations: American Old Time Fiddlers Ass'n, 6141 Morrill Ave. Lincoln, Nebr. 68507 and/or Northeast Fiddlers Ass'n, RFD # 3, Barre, Vt. 05641. Both publish interesting and informative newsletters.

Why not subscribe to "ETHNIC NEWS", 12 issues for $2,50 from 160 E 55th St. New York, N.Y. 10022.

From Mary Ann Herman comes late word that on the staff of Maine Folk Dance Camp sessions AB will be one of our favorite teachers, Madelynne Greene, of San Francisco.

IT'S FUN TO HUNT

From the files of "The New Hampshire Sentinel" published in Keene, N.H. The fifth oldest newspaper in the country.

N.H.S. 4/11/83, Chesterfield - The dance on Wednesday evening was a pleasant affair, music good, and everybody happy. Johnny Phillips, in his early teens, played the violin with the others, part of the time, and during the recess gave a solo on his violin which was much admired. He gives evidence of natural ability, being almost wholly self-taught, and right here let us correct a statement which seems to have got abroad, heaven only knows how, that the last two dances were got up for the benefit of the Congregational society, the money collected being for their use! No greater mistake could be made, as the society had nothing to do with it in any way, and the money, every penny of it, was paid directly to the band, was contributed for them, and no person living ever thought of appropriating it for any other purpose. Nor have the surprise portion which have been given in the past few weeks, had any connection with the sociable, as some have tried to represent.

N.H.S. 10/31/83, Fitzwilliam - Last week Tuesday Mr E. A. Nutting celebrated his seventeenth wedding anniversary, and dedicated his new house with a grand "house

warming". About a hundred relatives and friends were present and passed a happy afternoon, winding up with a grand dinner at six p.m. The East Jaffrey Cornet band furnished music for the occasion. In the evening Mr N. marched his guests down to the town hall and treated them to a dance. Here all had a splendid time and the party did not break up till far into the night. Mr Nutting and wife received many valuable presents, and all their friends unite in wishing them success and a long, happy life.

N.H.S. 10/17/83. Hinsdale - The second annual meeting of the Maplewood Trotting Park association took place on Tuesday, October 9th - - The Brattleboro Military Band furnished most excellent music at the park ground and in the hall in the evening - - - The grand ball at the town hall in the evening, under the direction of the association, was a great success; there were at least eighty couples on the floor dancing to the fine music of the Brattleboro Military Orchestra, with supper at the Hotel Ashuelot. - - At Fisk's Hall there was another dance given by Clark's Hinsdale orchestra, assisted by Vernon's most accomplished violinist, Mr Addison Brooks. Forty couples reported at this reunion; in fact "the woods were full" of dancers who only wanted room to vibrate in.

N.H.S. 11/21/83, Chesterfield - Universalist festival brought out, as usual, a goodly number, with liberal hearts and pockets well supplied with the needful - - - After supper a large number retired, leaving over sixty couples to enjoy the dance, which was kept up until 4 a.m. Burnett & Higgins band furnishing excellent music.

Persons from all denominations were present, and the best of order ard good humor reigned both at the ball and hotel, where numbers were quartered.

N.H.S. 11/21/83, Ashuelot - The firemen's ball on Thank sgiving evening was the most successful one that they have ever held. The dancers numbered sixty-four couples, while seventy-five partook of the bountiful supper at the Kinsley House, by which the reputation of the house was well sustained. The whole affair passed off in a very decorous manner, to the satisfaction of the most critical, doing the firemen great credit.

N.H.S. 11/21/83, East Swanzey - Those of our young people who take pleasure in participating in a well conducted dance and who went to Valley Hall Thursday evening anticipating a pleasant time were most sadly disappointed. The number present of those who intended to make the gathering a pleasant one, was large, but the unpleasant feature of the gathering was the presence of a gang of toughs from your city who exhibited the most depraved humanity that was ever seen in a ball room in this town. It was quite evident that the miserable creatures wanted to provoke a fight, and to prepare themselves for it they had filled themselves to overflowing with liquor. In provoking a fight they failed, but they did not fail to drive many from the hall by their disgusting conduct. It seems almost unaccountable that such specimens of humanity can live, move and have a being and find employment in your city. We would suggest to those citizens of Keene who employ help and who have some regard for the reputation of its people, that they might with propriety exercise some disciplinary measures over such as have no regard for their own or other peoples' reputation.

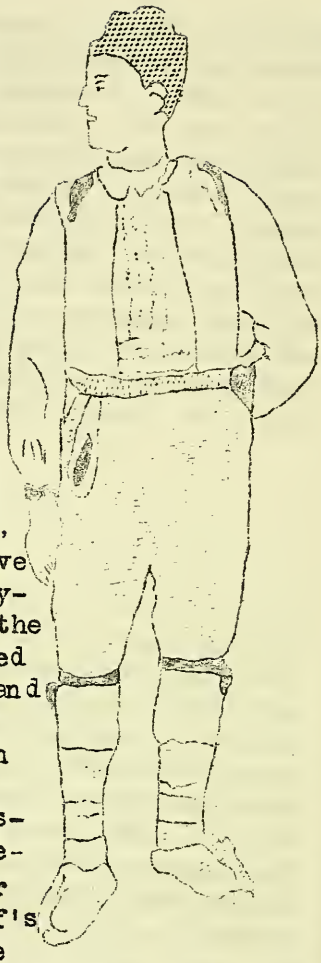
N.H.S. 12/12/83, Chesterfield - The "Philharmonic Orchestra" gave very fine music for the dance at town hall on Thursday evening, but the dancers were not out in large numbers, prominent among the reasons being the fact that many gents came without ladies. Their mistake this time will probably teach them a lesson for the future. The hall was finely decorated and lighted, and the floor in the best possible condition. Our citizens need no longer feel ashamed of the hall, as they ought to have been for many years past. A first class supper was served at Chesterfield House, proving that mine host Farr has not forgotten how to cater for the public since his return from Lake Spofford, a few weeks ago.

N.H.S. 12/12/83, Hinsdale - The Odd Fellows and Masons of this place will give a grand concert and ball at the town hall next week Friday evening. This will be the principal dance of the winter and the one which will command a crowded house. The Philharmonic Orchestra of Brattleboro has been procured to furnish music for the occasion, which warrants that of a first class character. A very large party has always been brought out to the annual dances of these societies, and we can see no reason why this, with all the complete arrangements should be an exception.

N.H.S. 12/20/83, Fitzwilliam - Owing to a pressure of other work your correspondent was unable to write a report of the firemen's ball for last week's Sentinel. It took place Wednesday evening, the 12th inst. Excellent music was furnished by Maynard & Wheeler's Orchestra of Keene, the prompting being particularly excellent. About seventy dance tickets were sold and never has the writer seen a more orderly party than the one there assembled. Parties from Troy, Winchendon, Waterville, Gardner and Otter River were present and all had a pleasant time.

DUQUESNE TAMBURITZANS

IN YOUR HOME TOWN



Much has been said in behalf of the Duquesne University Tamburitzans but many folk dancers may not know that the Miami Valley Folk Dancers sponsored by the Bureau of Recreation, Dayton, Ohio, successfully promoted two concerts. The Tammies played to a full house on December 4, 1966 and on December 3, 1967 in a 2500 capacity concert auditorium, Memorial Hall, Dayton, Ohio. With a heap of determination, but no money, they succeeded. It was a work of love ...and it worked! In addition to paying the Tammies their fee in 1966, the Miami Valley Folk Dancers contributed $1000,00 to their development fund and were later surprised to learn that their name had appeared in bronze on a plaque in the Duquesne University Tamburitzan Cultural Center in Pittsburgh. The club's treasury also benefitted. A similar contribution after the 1967 concert placed Mary K Wolff's name under that of her group because Mary, having been a Miami Valley Folk Dancer, was the inspiration for the Dayton concerts. She has been a Tammie since 1965 and will graduate in June, 1968. The really important point however, is that thousands upon thousands of people who love excellent music, dancing, and costuming, do not know about the Duquesne University Tamburitzans. If they have the will, folk dancers can bring this fantastically talented group to their communities. They can make this experience, to fabulous for description, available. The Tamburitzans are established, completing their thirty-first year of performance with a State Department sponsored eight-week

tour to South America in June and July. Wouldn't you be thrilled to sponsor them in your community? To find out how a group of only thirty folk dancers accomplished this in a community where the Tamburitzans were practically unknown, write to Grace Wolff, 604 Kenwood Avenue, Dayton, Ohio, 45406. The Miami Valley Folk Dancers will be glad to share with you their formula for success.

Write to Mrs Frank E. Boyd, Star Route # 1, Owego, N.Y. 13827 for a copy of the "Clearinghouse Newsletter".

The Roberson Folk Dancers of Binghamton, N.Y. sponsor a Hungarian dance workshop with Andor Czompo, May 11.

Conny & Marianne Taylor sponsor a French dance workshop with Germain & Louise Hebert, April 18, at the Browne & Nichols School gym.

If you live in the New York City area you might like to visit Brazniks, 84 East 7th St, for boots, Ukrainian, Russian and Polish costumes. They do excellent work and have been serving the public for many, many years.

The dates for the Pittsburgh Folk Festival are June 7,8, & 9. This is a terrific festival and if you like folk dancing you shouldn't miss it. Remember the dates.

MARRIED: March 2, 1968, Richard Munch & Edith Holmer.

Did you know that the Wisconsin State Historical Society 816 State St. Madison, Wis. 53706 has issued a series of tapes called "SOUNDS OF HERITAGE" that you may BORROW? For free!!! They cover a wide range of ethnic groups who live in Wisconsin and include music, folk tales, stories of their customs, etc.

PAIDLESS FOLKLORE

Almost everyone knows the difference between right and wrong, but some hate to make decisions.

A tax collector is the man who tells you what to do with the money you have already spent.

A throty is a hunch with a college education.

A man gets tired of chasing the dollar when the tax collector is running along beside him to grab 30 cents of it.

A wise man isn't nearly as certain of anything as a fool is of everything.

Civilization is a system under which a man pays a quarter to park his car so he won't be fined a dollar while spending a dime for a cup of coffee.

If you look like your passport picture, you aren't well enough to travel.

Most folks have presence of mind, the trouble is absence of thought.

If all the world's economists were placed end to end they wouldn't reach a conclusion.

TONGUE TWISTERS

The only oil Earl spoils is the early oil.

Seven shy soldiers salted salmon shoulder to shoulder.

Terence Tillis tallied Tillie's tennis team's totals.

APRIL WEATHER

Sweet April showers
Bring forth May flowers.

When April blows his horn
It's good for hay and corn.

An April flood
Carries away the frog and his brood.

OLD-TIME RIDDLE

Why are infantrymen tired on thee first of April?
Because they have just had a March of 31 days.

EASTER SAYINGS

If you don't wear something new on Easter Day the crows will spoil everything you have on.

Fine weather on Easter in Yorkshire is a sign of a good harvest. If it rains before morning church is over, it is a sign of a bad harvest harvest.

DREAMS

To dream of the man you will marry, take a thimbleful of salt the night before Easter.

Another sure way of dreaming of the man you will marry is to count seven stars for seven nights.

PROVERBS

The stranger the man, the more weighty his argument.
A good man grows gray, but a rascal grows bald.
Bargain like a gipsey, but pay like a gentleman.

Folly has eagle's wings but the eyes of an owl.
None is fool always; everyone sometimes.
A sleeping fox counts hens in his dreams.

Never lend a horse, a razor, or your wife.
If you lend you either lose the money or gain an enemy.
If you have had enough of your friend, lend him some money.

LILY OF THE VALLEY

The familiar lily of the valley, now admired as a spring-garden flower, was known in the Middle Ages as a medicinal herb. If the flower were rubbed on the forehead and the back of the neck, the person so treated would be guaranteed "good common sense".

SUPERSTITIONS

If you sweep your room at night you will become poor.
A bride who wears orange blossoms may expect good luck.
A dream of bread is a sure sign of money coming to you.

Certain colors signify character traits. Red governs love, affection or lust; orange is simplicity or ignorance; scarlet rules emotion and anger; crimson is the color of animal passions; and brown is worldly wisdom.

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Learn to dance well. If you have not a head, your heels may make your fortune.
If you are disposed to grow fat, keep your eyes open and your mouth shut.

AUTOGRAPHS

Remember them? When we were growing up every teen-ager - especially girls - had one. Here are a few "autographs" remembered from long ago.

When you are old and cannot see
Put on your specs and think of me.

Remember me on the river
Remember me on the lake
Remember me on your wedding day
And send me a piece of cake.

When you are married and live upstairs
And your husband is cross to you
Just take a whip and give him a clip
And I will help you too.

I wish I was a little rock
A-sittin' on a hill
And doin' nothin' all day long
But just a-sittin' still
I wouldn't eat, I wouldn't sleep
I wouldn't even wash,
I'd sit and sit a million years
And think of you b'gosh.

You ask for something original
I know not how to begin
For there is nothing in me original
Except original sin.

I wish I were a little babe
Upon you knee a-lying
Then you would give a kiss to me
To keep the babe from crying.

When this you see, remember me,
And take a little catnip tea.

DO YOU REMEMBER?

The string on a hat that attached to your coat lapel and kept the hat from blowing away on a windy day?
The little thread loops behind and below the lapel buttonhole, to hold the stem of a boutonniere?
When Model T's, the forerunner of Model A's bounced over the streets?
When Jimmy and Tommy Dorsey were among the top bands?

or

When jitterbugging was the rage?
When men wore spats to warm their ankles in the Winter?
When the most terrifying words in the world were, "Wait til your father gets home"!

or

When baked beans and fresh baked brown bread were regular Saturday night fare?
When real home made ice cream, chilled in the snow, was a delight never to be equaled?

or

When you could buy a brand new Chevvy for $475?
When Babe Ruth was booming home runs?
When Lou Gehrig was the "Iron Man"?

or when

Ned Brant at Carter was a favorite in the comic pages?
Knute Rockne put a little place called Notre Dame on the map?
Gen "Black Jack" Pershing was a national hero?
Paula Wilson disappeared from Bennington College?

or when

Women used curling irons?
Amelia Earhart was a daring aviatrix?
When you had a tiny gold pencil for a watch-charm?
When a load of sap-pails was a sign of spring?

Do you remember? It really isn't so long ago!

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Ted Sannella

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FOLK DANCING 'ROUND BOSTON - Regular Weekly Classes

Monday - Scottish Country Dance Society, Cambridge, YWCA 7:45-10:30. Classes on 3 levels and social hour. Newcomers welcome.

Tuesday - 1st Tues. of each month, square dance with live music. Unitarian Church, Church St. Harvard Sq. Cambridge, Mass. 8:30-11:00. Charlie Webster, caller.

Wednesday - English Dancing, Cambridge, YWCA. Country Dance 7:45; Morris Dance, 9:15; Rapper 10:15, Newcomers welcome. The more the merrier!

Thursday - Advanced-Intermediate Folk Dance, Cambridge YWCA, 8:30-11:00 Teaching & requests. The Taylors.

Friday - Basic Folk Dance, Cambridge, YWCA, 8:30-11:00 (Hambo taught each Friday at 8:15) The Taylors. Square, Contra & Folk Dancing, 1st Armenian Church Concord,Ave. Belmont, 8:30-11:30. Ted Sannella, caller.